DOCUMENT RESUME

ED 478 047 SO 035 020

TITLE	Raices Culturales/Cultural Roots: A Model for Integrating Folklife in the Classroom (Caldwell, Idaho, July 8-14, 2001). Teacher-Generated Projects for the Classroom.
INSTITUTION	Idaho State Historical Society, Boise.; Idaho Humanities Council, Boise.; Idaho Commission on the Arts, Boise.
SPONS AGENCY	J.A. and Kathryn Albertson Foundation, Inc., Boise, ID.; National Endowment for the Arts (NFAH), Washington, DC.
PUB DATE	2001-07-00
NOTE	44p.
AVAILABLE FROM	Idaho Humanities Council, 217 West State Street, Boise, ID 83702. Tel: 888-345-5346 (Toll Free); Fax: 208-345-5347; Web site: http://www.idahohumanities.org/ .
PUB TYPE	Collected Works - Proceedings (021) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC02 Plus Postage.
DESCRIPTORS	*Cultural Context; Elementary Secondary Education; Ethnic Groups; Folk Culture; *Lesson Plans; Models; Social Studies; *State History; *Teacher Developed Materials
IDENTIFIERS	*Idaho

ABSTRACT

This booklet is the result of the 2001 summer institute for teachers held at the Albertson College of Idaho (Caldwell). The booklet states that the 6-day institute, attended by 21 Idaho teachers, explored how the history and traditions of different cultures can be found in each person's community. Using Idaho's Latino community as a model, "Cultural Roots" featured daily lectures, panel discussions, fieldwork, and special evening presentations by local musicians, dancers, and nationally recognized folklorists. The booklet contains five sections: (1) "Introduction"; (2) "Foreword"; (3) "Model Projects" (Basque Music, Creating Resources of Your Own, Family Food Traditions, Latin American Literature, Mines and Minds, Over There!, Quilts, We Are Important and We Have a Picture and a Story to Prove It!, Who We Are, Working in the Payette Area, World War II: Selected Homefront Stories from Idaho); (4) "Appendices" (Folklore Genres; Verbal, Material, and Customary Lore); and (6) "Resources" (Content Rich Folklore Web sites). The model projects suggest appropriate grade level, recommend disciplines/subjects to be integrated, provide teaching ideas, address learning skills and/or state standards, and offer a detailed unit description for classroom implementation. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 478 047

Raices Culturales

Cultural Roots

A Model for Integrating Folklife in the Classroom

July 8-14, 2001
Albertson College of Idaho

Teacher - Generated Projects for the Classroom

SO 035 020

BEST COPY AVAILABLE

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

J. Holley

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

IDAHO COMMISSION on the ARTS

IDAHO Humanities COUNCIL

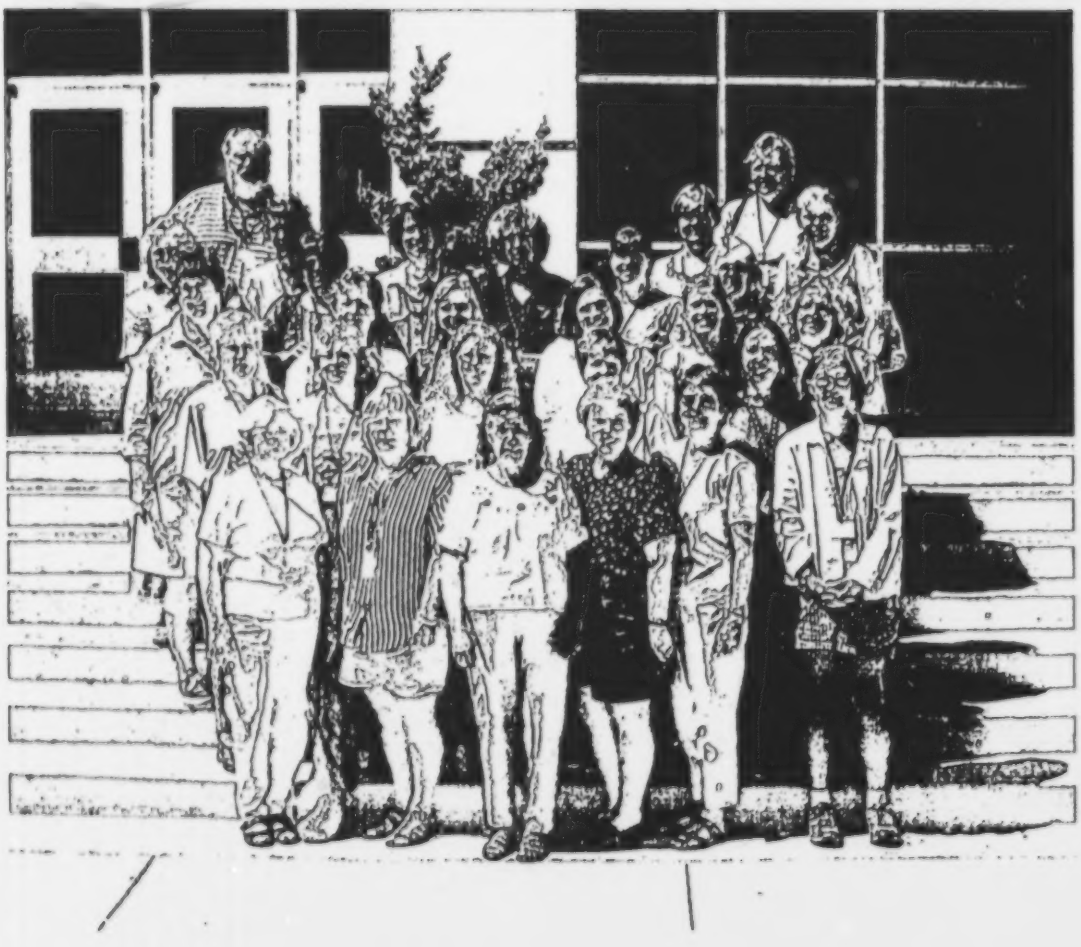
IDAHO STATE HISTORICAL SOCIETY

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent



Participants

Raíces Culturales / Cultural Roots:
A Model for Integrating Folklife in the Classroom

Contributing Teachers

Anne Anderson	Kendrick High School, Kendrick
Jennifer Boyd	Borah High School, Boise
Judy Bush	Holmes Elementary School, Wilder
Aylish Duff	Cd'A Charter Academy, Coeur d'Alene
Carol Espe	Troy Elementary School, Troy
Judy Fuller	Payette High School, Payette
Imelda Gomez	Mountain View Elementary School, Burley
Sally Holtz	Post Falls Middle School, Post Falls
Wanda Jennings	Jefferson Elementary School, Boise
Janel Johnson	Minidoka County High School, Rupert
Marilyn Jorgensen	Ontario, OR
Vernie Kushlan	Centerpoint High School, Caldwell
Madeline Love	Skyline High School, Idaho Falls
Zulema Macias	Newcomer School, Burley
Barbara Olic-Hamilton	Boise High School, Boise
Cherie Rymer	American Falls High School, American Falls
Suzanne Schneider	Troy Elementary School, Troy
Gyda Simpson	Newcomer School, Burley
Joan Smith	Leadore Elementary School, Leadore
Mary Ellen Voshell	Capital High School, Boise
Stephen Wingett	Centennial High School, Boise

Scholars and Resource Staff

Katherine Aiken	University of Idaho, Moscow
Norma E. Cantú	University of Texas, San Antonio
Lisa Gabbert	Independent folklorist
Erasmo Gamboa	University of Washington, Seattle
Errol Jones	Boise State University, Boise
Ruth Piispanen	ID Com. on the Arts, Arts in Education
Troy Reeves	Oral Historian, ISHS / Library and Archives
Twilo Scofield	Folk Arts Teacher, Portland
Barre Toelken	Utah State University, Logan
Peggy Wenner	St. Dept. of Education, Humanities Specialist

Institute Coordinators

Maria Carmen Gambliel	ID Com. on the Arts, Folk & Traditional Arts
Kris Major	ID State Historical Society
Alberta Mayo	ID Humanities Council

Introduction

This publication is a product of the Idaho Humanities Council (IHC) in collaboration with the Idaho State Historical Society (ISHS) and the Idaho Commission on the Arts (ICA). The booklet is the result of the summer institute for teachers, *Raíces Culturales / Cultural Roots: A Model for Integrating Folklife in the Classroom*, which was held at the Albertson College of Idaho, Caldwell, in July 2001.

Twenty-one teachers from around the state attended the institute. The six-day institute explored how the history and traditions of different cultures can be integrated in the classroom using resources found in one's own community. Using Idaho's Latino community as a model, *Cultural Roots* featured daily lectures, panel discussions, fieldwork, and special evening presentations by local musicians, dancers, and nationally recognized folklorists.

These model projects were created by participating teachers based on the Idaho Achievement Standards from the Idaho Department of Education.

The Cultural Roots Institute was a collaboration of the Idaho Humanities Council, Idaho Commission on the Arts and the Idaho State Historical Society. The Idaho Humanities Council is a non-profit organization and the state-based affiliate of the National Endowment for the Humanities. Funding for the Institute was made possible in part by a grant to the IHC from the J. A. and Kathryn Albertson Foundation. Funding for the Idaho Commission on the Arts and its programs is provided by the National Endowment for the Arts, a federal agency, and by the State of Idaho Legislature, which also funds the Idaho State Historical Society.

The conclusions or opinions in this work do not necessarily represent the views of the sponsoring parties.

Table of Contents

Cultural Roots Project

List of Participants

Introduction

Foreword 1

Model Projects:

- Basque Music 3
- Creating Resources of Your Own 5
- Family Food Traditions 7
- Latin American Literature 15
- Mines and Minds 17
- Over There! 19
- Quilts 21
- We Are Important & We Have a Picture and a Story to Prove It! 23
- Who Are We 25
- Working in the Payette, Idaho Area 27
- World War II: Selected Homefront Stories from Idaho 29

Appendices:

- Folklore Genres 33
- Verbal, material, and customary lore 34

Resources:

- Content Rich Folklore Websites 35

Foreword

Twilo Scofield

This project was conceived out of a need to embrace and celebrate the diverse cultures in our schools. Our aim was to promote in students a sense of pride in their heritage and a sense of belonging through the sharing of their culture. Another goal was to form a link between the community and the school curriculum.

The focus for the Cultural Roots institute could have been on any of the many ethnic or occupational groups in Idaho. The Latino population was an apt choice since they form the state's largest minority group. Latino folk traditions and cultural history have been an integral part of Idaho since early times.

The integration of folklore as a vehicle for studying a culture is a natural since it represents all the informal learning of a people; their verbal lore – things people make with words, material lore – things people make by hand, and customary lore – things people do.

Folklore is a term often used interchangeable with Folklife and Folkarts. It is further divided into genres or categories (See Appendices).

Knowledge and understanding of folklore are essential if we are to understand the literature, history and philosophy of a group of people. In short, it establishes their world view. It offers people continuity and an identity in the face of technology. It is both static and ever-changing. It comes early and stays late in the lives of all of us, birth rituals, death rituals and life experiences in between. It permeates our special interests, our work, our anxieties and our opinions. Through our folklore we can explain, speculate, joke, celebrate, grieve, forgive and in general arrange our lives. It allows us to make sense of the events we experience.

Each of us belongs to several folk groups – ethnic, regional, occupational, organizations, recreational, religious, etc. Each group has its own set of behaviors, customs, beliefs and rules. Each group gives its members a feeling of belonging. Every place and every group in the world has folklore which is unique and essential to the members of the group in their daily existence.

The United States is a cultural mosaic representing different cultures from all over the world. New settlers to this country joined the many Native Americans who had inhabited the land for centuries. Each group brought with them not only a desire for a better life but their customs, traditions, beliefs and special know-how, which they shared with others. Contrary to the popular "melting pot" theory, however, Americans have retained many of their ethnic traditions which are still

passed down through the generations. We are all members of our American culture but we also have our unique family and ethnic culture.

Folklore is always present and exerts influence in our lives usually without our awareness. It is an integral part of our daily existence. It is both active and recorded in memory. It is the performance – the singing, storytelling, cooking, quilting, dowsing, etc, and the outcome or product of the performance – song, tale, bread, quilt, etc. It includes traditions of bygone days as well as expressions and behaviors of modern times. The important element of folklore is the means by which it is communicated – by word of mouth or customary example.

Folklore is not bound by time or by geography nor is it restricted to a certain population. All of us participate in folklore no matter where we live. We also participate in a variety of ways. Because we are members of many folk groups – ethnic, religious, fraternal, family, etc. We behave and contribute in each of these groups in ways which are compatible with group-accepted rules.

Folk group designates a group of people who share certain values, beliefs, goals, experiences, work or interests. Through this sharing and common identity we create and perpetuate certain behaviors and expressions which become our lore. Folklore takes place in informal setting and requires direct interaction. Folk learning does not come from books. The integration of this informal learning with the formal learning of the various disciplines already in the school curriculum forms the substance for a comprehensive understanding of our culture. Integrations of folk culture rely heavily on community-based resources and are accomplished when local tradition bearers and folk artists are invited to the classrooms to share their knowledge and expertise.

On the following pages are copies of outlines for integrated units of study written by teachers enrolled in the Cultural Roots Institute in the summer of 2001. We hope you will gain from these units and create your own integrated units of study. For further information and help finding local resources, contact the Folk and Traditional Arts Director for the Idaho Commission n the Arts at 208/334-2119 or 800/278-3863, ext. 32. In addition consult the Idaho Folklife Resources Directory on the ICA website at www2.state.id.us/arts/ or email the program director at mgambliel@ica.state.id.us.

Basque Music

Jennifer Boyd

Dan Ansotegui, Basque diatonic accordionist

Grade Level: Grades 10, 11 and 12

Disciplines/Subjects to be integrated:

Spanish language, Basque culture, dance and music

Folklife Components:

Basque oral tradition and musical performance.

Brainstorm ideas individually or in a group:

After a few lessons on the Basque country and Basques in Idaho I'd like to have three Basque musicians come to my class, an accordion player, a Basque flute and drum player and a tambourine player. Between introducing their instruments and playing selections I'd like for students to interview them as a class about their family histories in the Basque country here in Idaho and the role the Basque music plays in their lives. Students will also learn some basic dance steps and dance to the live music.

List possible resource people:

- Basque musicians from Boise.
- Basque dancers – myself and students at Borah who are currently in the Oinkari Dance group.
- Information – if possible we would visit the Basque Museum before the musicians visit us.

Demonstrations or hands-on (possibly both):

- Music demonstrations – Performers will highlight each of their instruments, play together, and show how song and dance are incorporated. Students will sing along to a few songs.
- Dance demonstrations – Oinkari dancers will assist me in teaching two circle dances.

List learning skills (State standards):

National and State Standards in foreign language all address the "5 C's" – communities, comparisons, connections, cultures and communication.

Unit Description:

This one week unit will focus on the Basque country in Spain and Basques here in Idaho. We will use music to actively participate in learning.

- In Spanish, students will write short before and after summaries of their knowledge of Basque people and culture.
- Students will practice greetings and numbers in Basque and compare these words to the words in Spanish.
- Students will learn the names of the instruments.
- Students will be able to pick out Basque music (aurally) from other types (flamenco, tejano, salsa) that we study during the year.
- Students will write one page in English at the end of the week (after their summary in Spanish) to be saved for a larger comparison to the Huichol of Mexico.

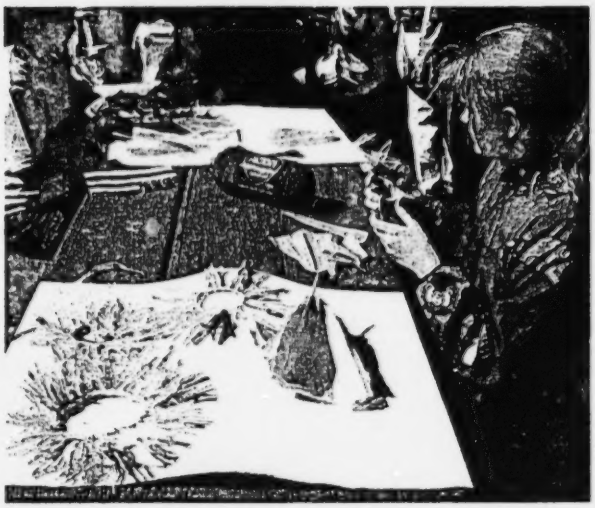
Basque music is easily accessible in Boise and often heard spilling out of the Basque Block downtown, as well as at a variety of cultural fairs and events. I'm always surprised though at how many students haven't heard of the Basque people or their culture. During the week students will have a chance to interact with local artists, learn some history and hopefully remember it through the acts of interviewing, singing and dancing.

Digital pictures and video taken with our musicians will be shown (with music) on a power point slideshow during our annual all school international dinner.

Teachers visit the Boise Basque block and Fishing dance - Oinkari Basque Dancers
Photos MC Gambliel

Creating Resources of Your Own

Joan C. Smith



Grade Level: Grades 4 -12

Disciplines/Subjects to be integrated:

Language Arts, Social Studies, Health, Physical Education

Folklife Components:

Folk games, folk music, folk history, oral tradition

Brainstorm ideas individually or in a group:

Students demonstrate games, chimes, chants, etc. They know without having learned them from a formal source. They are taught to appreciate these things as "folk culture," just as we were taught at the institute

List possible resource people:

Students, teachers, parents, grandparents, neighbors, everyone.

Demonstrations or hands-on (possibly both):

Teacher, or older student, demonstrates games or rhymes they practiced or practice now. For example, Four Square, jump rope rhymes, basketball or tag variations.

List learning skills (State standards):

Standard I - Humanities, experience
Standard II - Analyze, participate
Standard III - Perform, create, demonstrate, respect

Unit Description:

All of these treasures could be recorded and made into a community sponsored book, recording, video tape or scrapbook on intergenerational folk games, music and pastimes of youth. I believe this project will:

1. Make playground time more enjoyable and meaningful for everyone.

2. Create pride and awareness in the culture students are living, learning, sharing and preserving.
3. Teach cooperative play and healthy activities through language arts and physical education.
4. Encourage communication and bonding between grades, peer groups and generations.
5. As elders share the memories they have of their youth, help them take pride in them, and see them as meaningful and worthwhile of being passed on.
6. Help youth learn appreciation for the lives, culture and history of local elders.
7. Create a community heirloom and archive treasure, which will then become a resource to be cited in other folklife research projects.
8. Help elders remember how they enjoyed playing so they can appreciate youth's games as culture rather than noise and bother.

Often, children are embarrassed by their playground games and think that adults and older students will think they are silly. Therefore, they play them in solitude and around the corner from the playground monitor. Sometimes their instincts are correct. This project will not only preserve and pass on the culture of playgrounds and backyards of a community, but it will help all ages recognize that the games and activities we play in our youth are a valuable part of any culture and thus furnish common language and interests across generations and social norms of the day. It could also spark an interest on the part of the playground monitors and help increase communication, bonding adult and student, making time on the playground or in the gymnasium become a better experience for all concerned.

I would begin this project simply by sparking an interest in the games, rhymes, and songs taking place on the playground, school busses and classrooms. Senior high school students would be encouraged to remember the games they played at a younger age. Then I would have them go to the playground and observe, or better yet, take part in, the games being played at the time. Younger students would be encouraged to share the games they know and make up new ones to share on the playground or in the classroom.

After the introduction and observations, I would encourage cross age groups - i.e. high school with elementary or adult, elementary with adult, etc. - to share the folk games and activities uncommon to all of them. Students would document the games in writing, audio and video tape, and photographs. Older groups could research the background of the games and analyze the differences or changes noticed as the games have been handed down. The process could then extend to physical education/life time sports classes in which the students teach classes on playground games/rhymes.

As the project evolved, the entire school/community could be interacting (which in some American communities is a lost talent) in the effort to learn and to save the folk games and songs of the local area. The ideal would be to have as many people of as many generations as possible come to the school and share and record their memories of childhood and the games played at the time.

Family Food Traditions

Anne Anderson, Cherie Rymer, Mary Ellen Voshell

Grade Level: Secondary

Disciplines/Subjects to be integrated:

French, German, Spanish, Social Studies, Home Economics

Folklife Components:

Foodways, recipes and food preparation; Family Traditions; Oral History; Customs

Brainstorm ideas individually or in a group:

Beni Santos making tortillas
Photo MC Gambliel

- In the foreign language, students will learn target vocabulary related to foods, quantities, measurements and food preparation.
- Students will collect a traditional family recipe and its history in their native language.
- Following this, students will practice and improve written communication skills by completing a "Family Food Traditions" form in the target language.
- The teacher will model an oral presentation for the class by sharing a recipe collected from his/her ethnic heritage or family tradition.
- Students will practice and improve oral communication skills by sharing their recipe and its history with the class, either individually or in a partner interview/dialogue conducted in the target language.
- This activity may be adapted to Social Studies as a family oral history project or to Home Economics as a foods project.

List possible resource people:

Family members (If a student has difficulty finding an appropriate family source, the teacher will suggest alternatives, i.e. an ESL/ELL student, a foreign exchange student, a community member, etc.)

Demonstrations or hands-on (possibly both):

An ethnic dinner or international meal is suggested as a culminating unit activity. Students and their families would gather to celebrate and share their traditional foods, recipes, cultural practices, music, dance, etc. Food demonstrations and other hands-on activities could be incorporated into this event. A recipe collection/cookbook, ethnic posters, and folk art displays might also be included.

List learning skills (State standards):

National and State Standards in foreign language all address the "5 C's" – communities, comparisons, connections, cultures and communication.

Unit Description:

In order to increase students' awareness of and appreciation for their family traditions, students will collect a favorite family recipe that has been passed from generation to generation, or which represents their family heritage. In their foreign language classes, students will use the folklore collected to improve their target language skills in the following areas: vocabulary building, written expression, and oral communication skills.

To meet these objectives, students will complete the attached "Family Food Traditions" form in the target language. Prior to this activity, the foreign language teacher will have presented a vocabulary lesson on food items, measurements, quantities, and verbs used in cooking instructions (i.e. mix, stir, bake, fry, etc.)

The teacher will also model an oral presentation by sharing a recipe from his or her own ethnic heritage or family tradition in the target language. He or she will share pertinent background information about the origin and significance of the selected recipe. Each student will then prepare and give an individual oral presentation or a partner interview/dialogue, sharing similar information about his or her own recipe and traditions. Student assessment will be based upon the collection and preparation of written material and the oral presentation, both done in the target language.

A recommended culminating activity is an ethnic dinner or international meal. Students and their families would gather to celebrate and share their traditional foods, recipes, cultural practices, music, dance, etc. Food demonstrations and other hands-on activities could be incorporated into this event. A recipe collection/cookbook, ethnic posters and folk art displays might also be included.

French pâtisseries, petit fours, and tartes, Le Café de Paris, Boise. Photos MC Gambliel

Las comidas tradicionales de nuestras familias

1. Nombre del/de la estudiante: _____

2. Nombre de la persona que le dio la receta:
_____

3. ¿Cuál es el parentesco (*relationship*) de esta persona con Ud.? ¿Es miembro de la familia? ¿Es un amigo/una amiga familiar? Explique.
_____

4. El nombre de la receta es _____

   ¿Representa un país o un grupo étnico? ¿Cuál es? Explique.
_____
_____

5. ¿Cuál es la historia de la receta? ¿Por qué es una comida tradicional? Explique.
_____
_____
_____
_____
_____

6. ¿Sabe Ud. el origen de la receta? ¿Quién la inventó? Explique.
_____
_____

7. ¿Cuándo se sirve este plato? ¿Es para un día de fiesta, un cumpleaños, una boda u otras celebraciones? Explique.
_____
_____
_____

Una receta

8. LOS INGREDIENTES Y LAS CANTIDADES

EJEMPLO: *una taza de azúcar*

9. DESCRIBA COMO SE HACE LA RECETA. (Se puede usar los infinitivos de los verbos).

EJEMPLO: *Mezclar el azúcar con la leche.*

¡Buen Provecho!

Les Traditions de Cuisine familiale

1. Nom: _____ (l'élève)

2. Nom de la personne qui a donné la recette:

   _____

3. Quelle est la relation de cette personne à l'élève?

   _____

4. Quel est le nom de cette recette?

   _____

5. Quelle est l'histoire de cette recette? Pourquoi est-ce que c'est une recette traditionelle? Expliquez.

   _____
   _____
   _____
   _____
   _____
   _____

6. Savez-vous qui a créé cette recette?

   _____

7. Est-ce qu'on sert ce plat pour les fêtes, les anniversaries, etc.? (Si oui, décrivez)

_____
_____
_____

8. Faites une liste des ingrédients:
   Exemple: une pincée de sel

9. Décrivez comment on fait ce plat:

Die Traditionen des Essens in der Familie

1. Ihr Name: _____(Schüler)

2. Wer hat Ihnen das Rezept gegeben?

   _____

3. Was ist die Beziehung zwischen dieser Person und dem/der Schüler(in)?

   _____

4. Wie heisst dieses Rezept? _____

5. Wie lange ist dieses Rezept in Ihrer Familie gewesen? Beschreiben Sie die Geschichte, bitte.

_____
_____
_____
_____
_____
_____

6. Wissen Sie, wer dieses Rezept zum ersten Mal gemacht hat?

_____
_____
_____

7. Wird dieses Gericht zu Weihnachten oder zu anderen Festen serviert?

_____
_____
_____
_____

Das Rezept

8. Schreiben Sie die Zutaten:
   Beispiel: Eine Tasse Zucker

9. Beschreiben Sie, wie man dieses Gericht macht:

Latin American Literature

Barbara Olic-Hamilton

Grade Level: Grade 12

Disciplines/Subjects to be integrated:

Literature, Mexican folk music, creative expression, and writing

Folklife Components: Mexican corridos

List possible resource people: Local folk artists who sing corridos such as Cirilo Martinez (who plays the bajo-sexto) and Aurora Quilantán-Martinez (who plays the 12 string guitar).

Aurora Quilantán-Martinez & Cirilo Martinez, at Fiesta Idaho, Nampa. Photo MC Gambliel

Demonstrations or hands-on (possibly both):

1) Having a local Mexican-American musician or musicians sing and discuss samples of corridos.
2) Having students write a corrido in English.

List learning skills (State standards):

Humanities Achievement Standard III: "Communicate in the humanities disciplines through creative expression." The specific content knowledge and skill is stated under Interdisciplinary Humanities as being to "express one's understanding and appreciation of the arts and humanities through means other than expository writing."

Unit Description:

This unit begins with reading the introduction to Latin American literature and magical realism in the 12th grade textbook, World Literature published by Prentice-Hall. Expand the definitions of the terms folk tales and myth that are used to describe magical realism. Then have students read the short story "The Handsomest Drowned Man in the World" by Gabriel Barcia Marquez. Have students discuss the study questions in the textbook that help them clarify the plot of the story, identify the elements of magical realism, and express the moral of this story.

Introduce Latino music and focus on corridos. Have students read the essay by Maria Alecia Garza, "Songs about Culture, History, and the Local news: Oral Tradition and the Mexican American Corrido." Explain the specific verse form of corridos and show them a written sample of the corrido about Gregório Cortez that has both the Spanish and English translations. Their assignment is to write a traditional corrido about the story of Esteban's village as narrated in "The Handsomest Drowned Man in the World." They should work with a partner or in a small group of three.

Once they have a rough draft of their corrido, they need to read it aloud to another group to check for rhythm, fluency, and rhyme. They will probably need a mini-lesson on end punctuation to make sure they have expressed thoughts in two-line units instead of single line units.

At this point, the students are ready to work on the music for the corridos. Although a recording of Mexican or Mexican-American musicians could suffice, it would be better to bring in musicians such as Cirilo Martinez and his wife Aurora Quilantán-Martinez to perform some corridos for the students and to discuss this musical genre. Wsith the artists' help, students would then compose a simple tune and sing their corrido for the class. The musicians could assist them with this task.

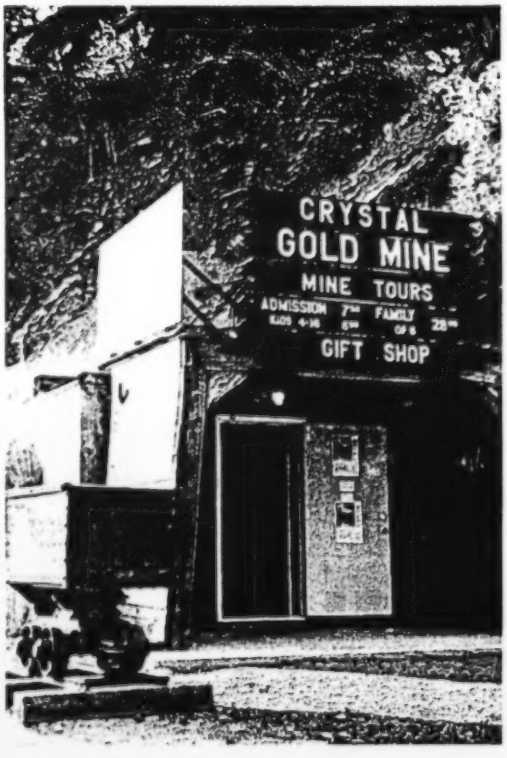
The final task for students will be to type up an edited and proofread version of their corrido. The teacher will then combine the students' work to form a small booklet of variations on the story of Esteban's village.

Antonio Ochoa y su Conjunto
Cultural Roots Institute, Caldwell
Photos MC Gambliel

Lucio Prado singing his corrido "Idaho" at
Fiesta Idaho, Nampa

Mines and Minds

Aylish Duff



Grade Level: Grades 9-12

Disciplines/Subjects to be integrated:

History, Geography, Language Arts, Spanish, Science, Research, Comparisons

Folklife Components:

Mining lore and traditions, superstitions, occupational folklore, story telling, migrations and recruitment patterns of Hispanic miners in North Idaho.

Brainstorm ideas individually or in a group:

Students will interview a person who work(ed) in the Silver Valley Mining District, with an area of emphasis (superstition, lifestyle, work conditions, etc.) then research a mine in South America focusing on same topic. Compare and contrast the two mines with a final project due at the end.

List possible resource people:

Coeur d'Alene Mines, Heckla, Onvana Resources, Sunshine Mines, Galena, Lucky Friday, U of I School of Mines, Silver Valley Chambers of Commerce, Idaho Historical Society, North West Mining Association, Ministry of Mines in South American countries

Demonstrations or hands-on (possibly both)

List learning skills (State standards):

This project would include all five of the foreign language standards, communication, cultures, connections, communities and comparisons.

Unit Description:

I will provide a list of potential interviewees from the local mining district. Students will select a person from this list and set up an interview. Prior to the interview we will develop questions and discuss interview and research techniques. Each student will interview one person, focusing on a specific topic such as mining traditions, superstitions, work conditions, etc.

After interviewing the local miner, the students will choose a mine in South America to research. The research will have the same focus as the interview with the miner. They will compare and contrast the main topic with the mine in Idaho and the one in South America. They should also include descriptions of the mines, (location, what is mined, type of mine, etc.).

After completing all research they will prepare a final presentation. They can choose from one of the following: 1) An exhibit, 2) A comic book depicting the similarities and differences, 3) An essay, 4) a speech, or 5) a skit. All projects will be done in Spanish. Different expectations will be given for different levels of Spanish.

Photos: Courtesy of the Idaho Department of Commerce / Division of Tourism Development

Over There!

Janel Johnson

Grade Level: Grades 10, 11 and 12

Disciplines/Subjects to be integrated:

French, English, Social Studies, History, Home-economics, Physical Education

Folklife Components:

Oral history; creative expressions, i.e. songs, poetry, dances, marching cadences; diaries or journals; medals; military uniforms.

Brainstorm ideas individually or in a group:

Teaching students how to do an oral history; having students talk to relatives who may have been veterans of World War II or Vietnam; interviewing members of the Senior Citizen Center (for students without relatives who lived during World War II or Vietnam); searching the web for songs, foods, cadences, etc. that came out of World War II and Vietnam; uniforms, medals, journals, diaries, letters, photographs, etc. from veterans and/or family at home during the war.

List possible resource people:

- Grandparents, parents, relatives
- Senior citizens
- Friends of family
- Larry Chesley (former Vietnam War POW from our area)
- Troy Reeves (ISHS Oral History Center historian)
- Library of Congress "Veteran's Project" (See Resources for Website)

Demonstrations or hands-on (possibly both):

- Guest speaker – Larry Chesley
- Students' relatives who would like to visit the class as guest speakers

List learning skills (State standards):

National and State Standards in foreign language all address the "5 C's" – communities, comparisons, connections, cultures and communication.

Unit Description:

The main objectives of this unit are to collect oral histories of veterans from World War II and Vietnam and to add folklife from these areas of history. Since I am a French teacher and need this assignment to follow the guidelines contained in the State Standards for Foreign Languages, the students will translate the oral histories into French and present them to the class in French as if the stories were from their personal experience. I the end of the unit I will compile all of the original oral histories in English and send them to the Idaho State Historical Society's Oral History Center.

I. Teach students the steps to how while interviewing someone. Teach them about the value of using a release form as they obtain a permit to use material collected in these interviews. Offer models (See Resources)
II. Identify a topic of interest and prepare a list of interview questions for the oral histories.
III. Invite guest speakers to be interviewed in class, so the students better understand the concept.
IV. Encourage students to:
    - go to relatives, friends, Senior Citizen's Centers, etc. to collect oral histories and document artifacts from the war;
    - visit Websites for additional information;
    - to gain pertinent vocabulary in French;
    - to present their findings in French, possibly to wear appropriate military garb when available;
V. Compile stories in English to send to the Oral History Center.

Veterans Olympics 2002 - Area I – 25th Army National Guard Band
Photos courtesy of Phil Hawkins, Idaho State Veteran's Home, Boise, ID

Judy Bush, Imelda Gomez, Wanda Jennings, Zulema Macias, and Gyda Simpson

Grade Level: Grade 1

Disciplines/Subjects to be integrated:

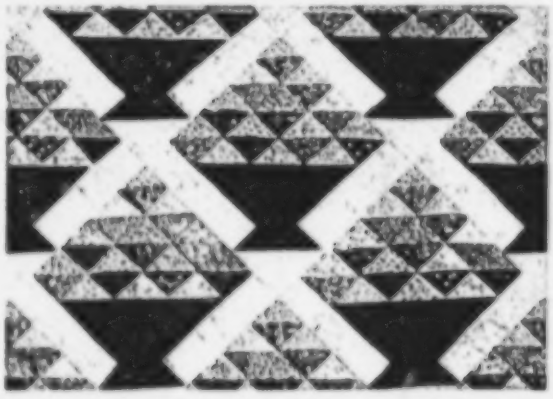
History, math, art, social studies, language arts, geography

Folklife Components:

1) **Storytelling**
   a) Teacher experiences
   b) Students stories
   c) Family stories
2) **Artifacts**
   a) Quilts from home
   b) Quilts from a presenter
3) **Family traditions**
4) **Books**
   a) "The Keeping Quilt" by Patricia Polacco
   b) "Rudy Short McKim's, Roly Poly Circus Quilt," by Jill Sutton Filo
   c) "Owen" by Kevin Henks
   d) "The Patchwork Quilt" by Valerie Flournoy
5) **Songs**
   a) "Grandma's Feather Bed" by John Denver

Brainstorm Ideas: Nita Sale shows Great Grandma's quilt Photo Janel Johnson

1) Make a paper quilt - Have the children design a paper square with their parents that symbolize their traditions, history or family. The paper quilt block would be assembled with others at school. Children could use a string or paper to represent the quilt ties.
2) Demonstrate quilt techniques and styles.
3) Use math in making quilt patterns.
4) Read quilt stories/books.
5) Bring in resource people.
6) Have children learn and practice quilt stitches on a sampler.
7) Teach children interviewing techniques.
8) Make quilts for gifts.
9) Check with local library for books on quilts.



List possible resource people:

1) Boise Basin Quilters

2) Folk & Traditional Arts Program - Idaho Commission on the Arts at 208/334-2119 or 800-278-3863, ext. 32
3) Local Quilt Guilds
4) Quilt Shows and Trunk Shows
5) County Agents / 4-H
6) Web sites (See Resources)

Quilts courtesy of Nita Sale of Meridian
Photos MC Gambliel & Janel Johnson

Demonstrations or hands-on (possibly both):

1) Quilter: demonstrates how to quilt
2) Student: quilts on his/her own sampler

List learning skills (State standards):

1) Social Studies (609.01 and 612.01)
a. Understand the role of migrations and immigrations of people in the development of the United States.
b. Understand the cultural and social development of the United States.
2) Reading (834.02)
a. Read and respond to a variety of literature to compare and contrast the many dimensions of human experiences.
3) Listening (836.01 and 836.01.b)
a. Listen for information and understanding
b. Listen to gain enrichment information about various cultures
4) Math (511.01.c)
a. use concrete materials to recognize and represent commonly used fractions

Unit Description:

Contact the Idaho Commission on the Arts Folk & Traditional Arts Program to get a list of quilters who are in our area to come to our class and teach the students about the craft. The unit will develop depending on what the quilter brings. Find and read children's books about quilting, and let the stories guide the lessons for what comes next.

Have the students work with their parents to create a paper square for our school quilt depicting their family history or a story map. Have students explain these and put them together into a class quilt. Students can help tie it together as a group to bring the class together as quilters. Hang the quilt to share it with the school

Patterns may be included in the quilt or a whole quilt may be made in patterns. A quilt might also be made by adding quilt pieces one at a time as students depict units of study or activities completed throughout the year. At the end of the year you have a quilt telling the history of the year.

Storytelling and writing can be done around the quilt with the use of semantic organizers. Students may make small quilts for gifts. Look for quilters and quilting events in the community.

We Are Important & We Have Pictures and Stories to Prove It!

Vernie Kushlan

Grade Level: Grades 4 -12

Disciplines/Subjects to be integrated:

Language Arts, Social Studies, Health, Physical Education

Folklife Components:

Folk games, folk music, folk history, oral traditions

Brainstorm ideas individually or in a group:

Chinese New Year in Boise
Photo MC Gambliel

Students demonstrate games, chimes, chants, etc. They know without having learned them from a formal source. They are taught to appreciate these things as "folk culture" just as we were taught at the institute.

List possible resource people:

Students, teachers, parents, grandparents, neighbors, *everyone*. Anyone who is or ever has been a child.

Demonstrations or hands-on (possibly both):

Teacher or older student demonstrates games or rhymes. They practiced or practice now. For example, four square, jump rhymes or even basketball or tag variations.

List learning skills (State standards):

Standard I
(humanities) (experience)
Standard II
(analyze) (participate)
Standard II
(perform) (create) (demonstrate) (respect)

Unit Description:

All of these treasures could be recorded and made into a community sponsored book, recording, video tape and scrapbook on intergenerational folk games, music and pastimes of youth. I believe this project will:

1. Make playground time more enjoyable and meaningful for everyone concerned.
2. Make students aware and proud of the culture they are living, learning, sharing and preserving.
3. Teach cooperative play and healthy activities through language arts and physical education.
4. Encourage communication and bonding between grades, peer groups and generations.
5. Spawn pride in the older generation of the memories they have of their youth and help them see their memories as meaningful and worthwhile of being passed on.
6. Help youth learn appreciation for the lies, culture and history of the older generations in their area.
7. Create a community heirloom and archive treasure, which will then become a resource to be cited in other folk culture research projects.
8. Help older generations remember the joy of play and appreciate the games of youth around them as culture rather than noise and bother.

Who Are We?

Susie Schneider, Carol Espe, and Sally Holtz

Grade Level: Grades 3, 5 and 6

Disciplines/Subjects to be integrated:

Language Arts, Social Studies, Geography, Humanities and Mathematics.

Folklife Components:

Oral and performance traditions – spoken word
Material Culture – foodways
Family – traditions, customs, festivals, drama
Ritual - seasonal and calendrical events, nameday celebrations, and feast days.

Petra Ramirez & Bea Mendiola, Fiesta Idaho 2001, Nampa

List possible resource people:

Local senior citizen centers, local historical society, County extension service, parents, grandparents, great-grandparents, local folk artists, local public library, and Idaho Commission on the Arts Folk & Traditional Arts and Arts in Education programs; Idaho Humanities Council, Idaho State Historical Society's Historical Museum, Oral History, Library and Records.

Demonstrations and/or hands-on:

1) Geographical map
2) Interview and Interview skills instruction
3) Recipe Poster
4) Local Folk Artist demonstrations
5) Recipe book creating and selling
6) Smorgasbord – set up and clean up

Antonio (Tony) Rodriguez interviewed at Fiesta Idaho 2001, Nampa

List learning skills (State standards):

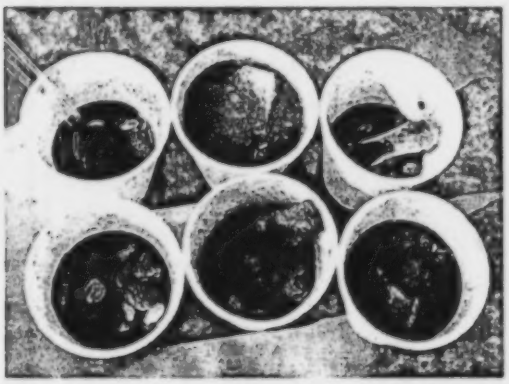
See Unit Description

Unit Description:

This unit is meant to apply to third, fifth, and sixth grade classrooms in Idaho. The objective is for students to express their family heritage through interviewing family and community members. Project journals will be kept during the unit, collected at the end, and used for evaluation. On a world map, students will plot the place of their family's origin. Next, students will complete the interview process. Students will discover a family recipe from their family's heritage. Collectively, questions will be ❷ ❺

generated for the interviews. Oral interviewing strategies will be taught and practiced through modeling of teacher to student, peer, and cross-age interviewing. Use of tape recorder, photography, paper-pencil recording, and journal writing will be part of the instruction. Students will write an interview summary which will be edited and used later in the project for publication.

The recipe found will be the focus of several activities. The class will discuss the availability of ingredients over time and locations. The students will use newspaper ads to complete a cost analysis of ingredients used in the recipes. Using all the recipes, an International Recipe Book will be generated, printed and sold. In addition, each student will design a poster which will be displayed. On each poster students will answer the five "W" questions. The posters will be presented at the food Smorgasbord to be held at the conclusion of this unit. Students will invite family members. Dressing in a traditional costume is optional for everyone. Posters will be displayed at the Smorgasbord.



Menudo samples - Fiesta Idaho 2001, Nampa

The local newspaper will be invited to attend and report on the Smorgasbord. An optional activity is having the students write articles about the information and recipes found in their interviews.

At the conclusion of this unit, students will have learned about their own family's heritage as well as building awareness and appreciation for others. They will also have practiced communication skills through interviewing, learned to display information, and write for a community publication.

Monique Michel-Duarte demonstrating Chiapas folk dance
Fiesta Idaho 2001, Nampa
Photos MC Gambliel, ICA

Working in the Payette, ID, Area

Marilyn Jorgensen and Judith A. Fuller

Grade Level: Grade 11

José Luis Herédia, floreador, Nampa

Disciplines/Subjects to be integrated:

History, Spanish, Literature, Communications, Composition, Geography, Technology

Folklife Components:

The study of:

- working culture of people in a certain area;
- skills and materials used in various jobs;
- various stories and working traditions;
- local family traditions;
- pranks, tricks and humor used in certain occupations;
- folk art specific to a line of work.

Brainstorm ideas individually or in a group:

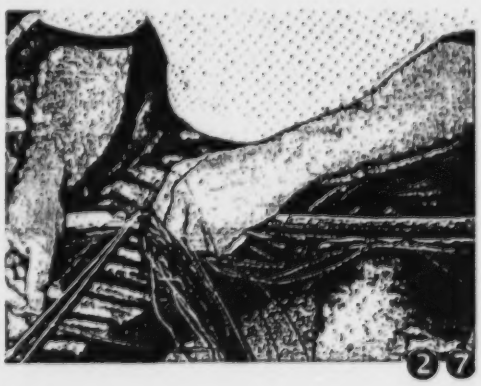
Collect oral history focusing on occupations that give to the community; compile manuscripts; become skilled at note taking from cassette tapes; bring in expert resource people to teach taping and interviewing techniques; produce a manuscript and an exhibit; display work and research at local Apple Blossom Festival in late April.

List possible resource people:

Various community workers including but not limited to: farmers, fruit growers, migrant workers, truckers, communication, livestock, auctioneer, medical, crafts people, cottage industries, foodways, small business owners, service industry, prison workers, education.

Demonstrations or hands-on (possibly both):

Community workers may 1) demonstrate skills in class, or 2) allow students to work with them during a release day for interview, and 3) students do actual tape recording in class before entering the interview.



Gary Stark hitching horse hair
Nampa – Photo Anne Anderson

List learning skills (State standards):

Students will use the following skills in their research and presentation: active listening, technology including the use of tape recorders, cameras, computers; research including primary source research; interviewing, collaborations, time management, writing, oral communication, note taking, and letter writing. Students will be able to access and understand cultural and historical contexts and interrelationships in various occupations.

Purpose:

Curriculum development that will focus on integrating ethnographic research (oral history collecting on occupations and cultural traditions) into the skills development achieved by eleventh grade students.

Objective:

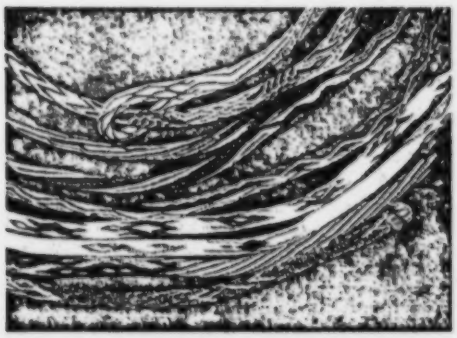
Create an oral history compilation of occupational folklore from residents of the Payette, Idaho area community that can be used by members of the community for various local events or purposes (possibly including the local Apple Blossom festival).

Activities:

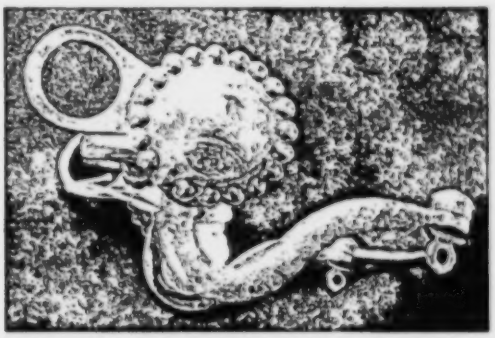
1. Teachers/facilitators introduce students to the general concepts of folklife (including occupational lore) and ethnographic fieldwork (focus on oral history research techniques).

2. Students work in teams to practice oral history techniques (i.e., compile lists of possible survey questions collaboratively, use of tape recorders and cameras to document interview sessions, etc.).

3. Facilitators and students identify possible informants and occupations for study. Include as one important source of information the Idaho Commission on the Arts' resource directory website: www2.state.id.us/arts/folkarts.html Arts, click on Idaho, click on Folklife Resources, click on Folk Artists).



Horsehair hitched Riata, Gary Stark
Photo MC Gambliel



S style bit, silver, Gary Keithley, Melba
Photo Linda Morton-Keithley

World War II: Selected Homefront Stories from Idaho

Stephen Wingett and Madelaine Love

Grade Level: Grades 10-12

Disciplines/Subjects to be integrated:

U.S. History, Geography, Folklife, Art, Music, Ethnography

Folklife Components:

Occupational skills, collective historical memories, changing personal family traditions, food, music, religion

Brainstorm ideas individually or in a group:

The idea that this project summarizes is as follows: interview and research various ethnic groups that had Home Front experiences in Idaho.

Some other possibilities for this unit are as follows: Get information about informant groups from the internet; contact various organizations (Idaho Hispanic Council, Basque Center, etc.) for information ; bring in one or more informants as a guest speaker; have panel discussion with several informants; assign individual research projects to students; participate in Veterans' History Project; artifact study of items from various informant groups.

List possible resource people:

1. Japanese internment camp informant
2. Mexican bracero informant
3. German POW camp informant
4. World War II Veteran (preferably Idaho minority)
5. Women who went to work during the war

Demonstrations or hands-on (possibly both):

We will be interviewing informants from our target groups and cannot predict what may develop.

List learning skills (State standards):

For United States History

III. Migrations and Immigrations

III.a. Use appropriate maps, graphs, charts, and other data to analyze, interpret, and demonstrate the process of migration and immigrations in the United States.
III.b. Identify specific immigrating populations and their motives for such immigration to the United States.
III.c. Analyze the legal, political, social, and economic changes in the status of immigrant groups.
III.d. Analyze the contributions of immigrant and native American groups and individuals in creating United States society and Idaho society.

V. International Relations and Conflicts

V.a. Use appropriate maps, graphs, charts and other data to analyze, interpret, and demonstrate international relations and conflicts.
V.b. Investigate and explain conditions and motivations that lead to conflict and cooperation between and among countries.
V.d. Trace and evaluate the effects, both home and abroad, of United States foreign policies regarding world conflicts including, but not limited to the following: World War II.

VI. Historical thinking and analytical skills

VII.a. Define, analyze, evaluate, and interpret primary and secondary historical sources.

VII.a.5. Evaluate, use and interpret maps, charts, timelines and other data.

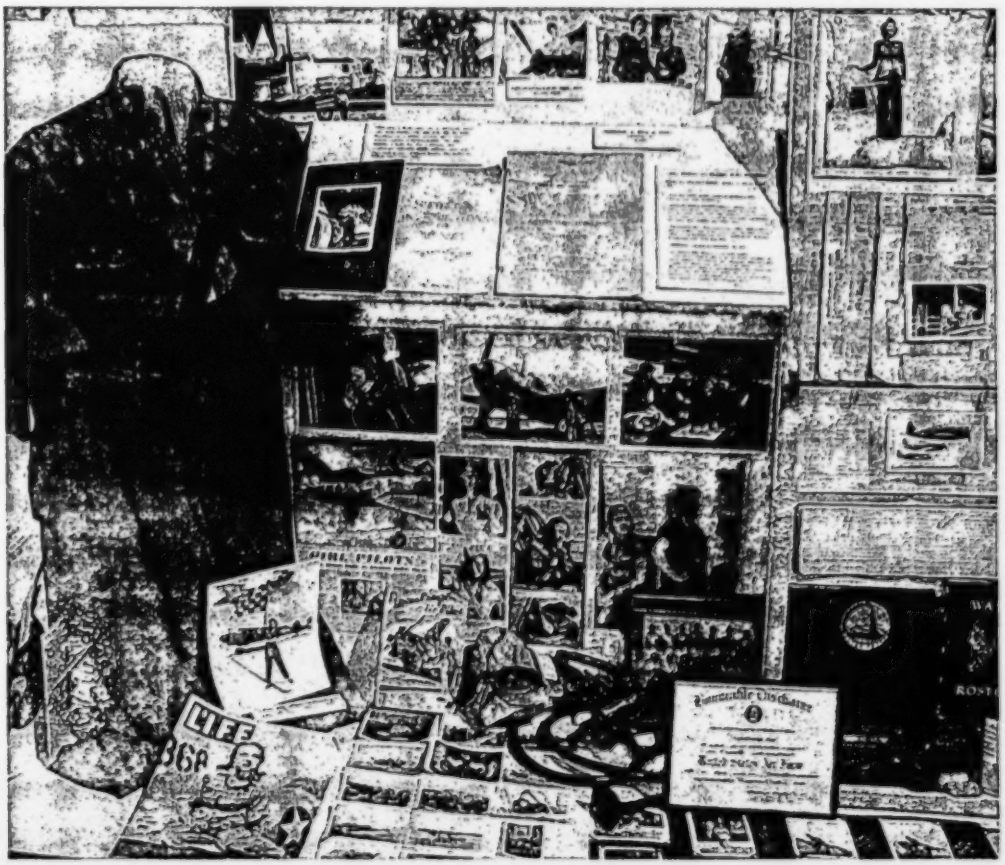
Unit Description:

This unit of study will expose students to some little-known and some well-known stories from Idaho's World War II past. It will cover some "well-worn" WWII curricula with a relatively unique approach. Studying the home-front, as a concept, has been used for many years. This unit will flesh out, as they say, some interesting new insights into what the "home-front" really means. Students will be asked to be personally involved in the field work of an oral history project. They will experience the pleasure of personally meeting and learning from someone who lived during a period of history they are studying. Students will be analyzing and evaluating primary sources: the informants, Mexican-Americans, Japanese-Americans, and other groups which contributed to the home-front during WWII.

This unit would probably cover about two weeks. The first day would be spent going over background information, terms, and maps. From there additional readings would be assigned and then discussed. The class would also need to learn about various types of folklore and folklife so they understand what to watch for: corridos, legends, superstitions, etc. Examples should be brought in and discussed in class. Then the students can be taught fieldwork techniques and students can be assigned a role in the 4-5 interview groups. Each group will be composed of a videographer, a photographer, a recorder, a moderator/timekeeper, and a note taker. The class will compile a list of possible questions for each informant and will take turns role-playing an interview. Previously identified informants will be invited in to school where the interviews will take place. By inviting 2-3 informants in one day and the remaining informants on the following day, the students can conduct their 45-60 minute interviews in a designated room without taking too much time. The groups not interviewing each day can conduct additional research to support the information gathered from the interview and/or on topics assigned for the portfolio and presentation. Students will probably need 2-3 more days to prepare their portfolios and oral presentations. Some homework will be required. The components of the portfolio will be:

1. At least one map relating to topic (e.g. location of relocation camps), graphs or charts relating to topic.
2. A summary of the interview.
3. The tape of the interview and release form.
4. Photos relating to topic.
5. Examples of art, music, etc. which go along with topic (e.g. corridos about labor camps or bracero program).
6. Additional research materials on assigned topics.
7. Timeline indicating both significant international events and "Home Front" events.
8. Bibliography of sources.
9. Written short assessment by each student of project.

The oral presentations will be given in front of class with each group using materials from portfolio to show/teach class. The students will be assessed in these areas: performed assigned task(s) for interview, research topics completed and presented (1-2 pages on topic), 7-10 minute oral presentation by group with each person contributing, teacher-composed test. The oral presentations will be assessed by peers following a rubric established by the class at the beginning of the unit.



All photographs courtesy of the Warhawk Air Museum, Nampa Idaho
http://www.warhawkairmuseum.org/

Appendix One - Folklore Genres

Twilo Scofield

Customs: Traditional behavior – habits, rituals, and practices: customs associated with events such as holidays, weddings, funerals, birthdays, communal work such as quilting bees, barn-raisings, and festivals.

Folklife: Aspects of daily life such as homemaking, food preservation, branding, butchering, farming, fishing; in short, those life sustaining activities learned by doing or watching others.

Folksongs: Words or music traditionally maintained and transmitted orally. Folksongs include ballads, work songs, lyrical folksongs, lullabies, drinking songs, camp songs, and religious songs.

Folk Medicine: Remedies and cures for such things as the common cold, warts, hiccoughs, hangovers arthritis, burns, toothaches, also preventive and natural medicines.

Games, Riddles, Rhymes, Jokes: Games that are learned informally either by watching or playing, jump rope thymes, taunts and toasts.

Legends: Stories that are regarded as true by their tellers. Legends travel quickly and are adapted by the teller to the location.

Magic: A belief or attitude about certain activities – charms, wished, beliefs about dreams, water witching, witchcraft, supernatural phenomena.

Oral History: Local history which exists only in memories of the local residents, not in books. Folklorist Lynwood Montel offers three definitions of history, and of these three, the third definition should be most accurate.

1. History is a record of the past.
2. History is all that is known about a culture's past.
3. History is the collective memory of a culture.

Oral history or folk history consists of stories that are told about the past; the verbal description of events or memories that took place in the life of a narrator or to someone to whom the narrator was or is acquainted. Oral history is only available from personal accounts – eye-witness accounts, second-hand (my grandmother told me), hear-say (third-hand, I don't know the source but his is how I heard it).

Recipes and Food Preparation: Traditional variations of recipes, "secrets" passed on from one cook to another or "tricks" – how to tell if a cake is done, why somebody is remembered for her carrot cake or her special pickles, etc.

Superstitions and Popular Belief: Traditional beliefs and ideas to help us cope with the uncertainties of life. "If you hear a dog howl, someone is dying," or "If there is a ring around the moon, count the stars to know how many days before rain," or "lightning never strikes twice in the same place."

Appendix Two - Verbal, Material, and Customary Lore

Twilo Scofield

Verbal Lore
Things people make with words

Epics
Ballads
Lyrics
Myths
Legends
Folktales
Jokes
Proverbs
Riddles
Rhymes
Chants
Charms
Curses
Oaths
Insults
Retorts
Taunts
Teases
Toasts
Tongue-twisters
Greetings
Leave-takings
Names
Autograph-book verse
Limericks
Epitaphs

Material Lore
Things people make by hand

Houses
Barns
Fences
Tools
Toys
Tombstones
Foods
Costumes
Things:
- Stitched
- Whittled
- Braided
- Woven
- Quilted
- Sculpted

Customary Lore
Things people do

Beliefs (superstitions)
Medical practices
Dances
Instrumental music
Gestures
Pranks
Games
Work processes
Celebrations:
- Community:
  - Festivals: (Harvest
    - Rodeos
    - Ethnic
    - Food,
    - Wine,
    - etc.)
- Family:
  - Birthday
  - Wedding
  - Anniversary
  - Funeral
  - Holiday
  - Religious

Content-Rich Folklore Websites

Courtesy of folklorists Andrea Graham, Pocatello, ID and Anne Prior, Folk Arts Education Specialist, Wisconsin Arts Board

http://lcweb.loc.gov/folklife/afc.html - American Folklife Center - The Library of Congress maintains this site, and it is designed for locating on-line documents, Web sites, as well as links to hundreds of sites that pertain to folklife, anthropology, and history. Good documents from the center include the on-line versions of "Folklife and Fieldwork" and the "Teacher's Guide to Folklife Resources in the K through 12 Classroom." The "American Memory" section of this Web site is another excellent resource. It can be accessed directly by going to: http://lcweb2.loc.gov/ammem/ammemhome.html

http://www.loc.gov/folklife/vets/ - Veterans History Project, American Folklife Center at the Library of Congress - In October 2000 the U.S. Congress created the Veterans History Project to collect the stories and experiences of World War I, World War II, and the Korean, Vietnam, and Persian Gulf wars veterans while they are still among us. This Web site tells you about the project and invites your participation in this national effort.

http://www.geocities.com/Heartland/Village/5222/index.html - Blacksmith Online Museum - This site provides vivid photographs of blacksmithing tools. The descriptions are succinct and clear, and the information will provide useful information to prepare students to visit with a blacksmith.

http://nmaa-ryder.si.edu/issuedos/pages/index.html - ¡del Corazón! is the Smithsonian American Art Museum's interactive, educational webzine for teachers and students, featuring the Museum's collection of art by Latino artists.

http://www.westernfolklife.org/ - Cowboy Poets on the Internet, from the Western Folklife Center, provides webcasting of the annual Cowboy Poetry Gathering in Elko, Nevada.

http://www.arts.state.ms.us/crossroads/main.html - Crossroads of the Heart - Prepared by the Mississippi Folk Arts Program, this site is an excellent resource for teachers. Many forms of Mississippi folklife are also part of Florida's traditional culture. The information is presented in a clear and interesting manner, and this site includes excellent activities for classroom instruction.

http://multimedia2.freac.fsu.edu/fga/academy/culture.htm - The Culture Concept - Offered through the Geographic Education and Technology Program of Florida State University, this Web site includes lesson plans, activities, glossaries, and references for integrating the study of culture within a range of classroom subjects.

http://www.isfa.org/ - International String Figure Association maintains a page that explores the wonderful world of string figures.

http://www.albany.edu/jmmh/ - Journal for MultiMedia History, Vol 3, 2000. In the article "Miner's Work, Miner's Photographer: The Life and Work of George Harvan," a number of recorded interviews are both transcribed and available in audio form. This is a great way for students to listen to a conducted interview and to track the differences between spoken and transcribed words.

http://latino.sscnet.ucla.edu/research/folklore.html - Latino Folklore, from the Chicano Library at UCLA has short articles, oral histories, photos, and audio clips on Latino traditions in religion, narrative, music, games food, festivals, arts and Dia de los Muertos.

http://www.ohs.org/exhibitions/moc/ - Masters of Ceremony: Traditional Artists and Life's Passages from the Oregon Folklife Program beautifully features short articles and photos on rites of passage as they're conducted by many different cultural groups living in the United States.

http://www.myhistory.org/index.html My History is America's History from the National Endowment for the Humanities is a wonderful exchange of American's family and personal stories, along with lots of resources for conducting local oral history projects. There are also ample suggestions for developing family trees, doing genealogies, and preserving family photographs.

http://www.moifa.org/past/index.htm - Museum of International Folk Art at the Museum of New Mexico has a wonderful set of on-line exhibits.

http://www.mariachipublishing.com/ - Mariachi Publishing Company, by California mariachi musician and teacher, Laura Sobrino, includes educational resources and a section on the history of women in mariachi music Smithsonian Center for Folklife and Cultural Heritage has photos and audio clips from past Folklife Festivals, including the 1998 festival that featured both Wisconsin and the Baltic Nations, and the 1999 festival that featured Romania.

http://memory.loc.gov/ammem/qlthtml/qlthome.html - Quilts and Quiltmaking in America - This site is part of the American Memory project of the Library of Congress. It features colorful photographs of quilts and autobiographical information on quilt makers. The background information can be used to prepare students to ask questions for interviewing quilt makers.

http://www.valdosta.edu/music/SGFP/index.htm - The South Georgia Folklife Project includes audio programs with photos about traditional life in south Georgia.

Curricula, Lesson Plans & Guides

http://edsitement.neh.gov/ - EDSITEment from the National Endowment for the Humanities, contains subject-based access to top humanities sites, lesson plans, at-

home activities, and additional learning activities in literature, language arts, foreign language, art, culture, history and social studies.

http://www.crt.state.la.us/folklife/edu_home.html - Louisiana Voices, from the Louisiana Folklife Program, is an extensive online curriculum on Louisiana traditional arts and culture.

http://www.open.k12.or.us/start/visual/basics/folk/vbas7a.html - Oregon Folklife Program - This section of the Oregon Folklife Program's Web site has lesson plans on a range of folklife topics. A number of the activities and projects can be adapted to Florida materials, and the Oregon folklife resources can be used to compare folklife across the continent.

http://www.dohistory.org/on_your_own/toolkit/oralHistory.html - Step-by-Step Guide to Oral History by Judith Moyer (rev. 1999) is a comprehensive guide to conducting oral history projects.

http://www.arts.state.wi.us/static/folkdir/about.htm - *Wisconsin Folks* is an interactive on-line educational resource that features outstanding traditional and ethnic artists from throughout Wisconsin. The Wisconsin Arts Board is developing this innovative arts curriculum and directory for use by students, teachers, other educators and private citizens.

Clearing Houses

http://www.carts.org/index.html - CARTS, or Cultural Arts Resources for Teachers, is sponsored by City Lore and has many excellent resources for teachers involved with cultural education.

http://www.si.umich.edu/CHICO/ - CHICO, the Cultural Heritage Initiative for Community Outreach, based at the University of Michigan School of Information, is a clearing-house for culturally centered websites that maintains a current list and archives of recommended sites.

http://www.edu-cyberpg.com/ - The Educational Cyber PlayGround, maintains lots of national and international links directly related to folk and traditional arts in K-12 Education.

http://www.mariachipublishing.com/ - Mariachi education resources and other information on mariachi music.

http://afsnet.org/tapnet/ - TAPNet, Traditional Arts Program Network is a central site for all things folkloric. Teachers will be especially interested in "Other Interesting Sites" that offers many sites grouped by crafts, music, narrative, dance, drama, and ethnic heritage.

http://www.valdosta.edu/music/SGFP/ - South Georgia Folklife Project - This site is maintained by Valdosta State University, and it contains excerpts from radio shows on folklife and folk music, a photo gallery, and other materials connected with folklife

http://afsnet.org/tapnet/ - TAPNet, Traditional Arts Program Network is a central site for all things folkloric. Teachers will be especially interested in "Other Interesting Sites" that offers many sites grouped by crafts, music, narrative, dance, drama, and ethnic heritage.

http://www.valdosta.edu/music/SGFP/ - South Georgia Folklife Project - This site is maintained by Valdosta State University, and it contains excerpts from radio shows on folklife and folk music, a photo gallery, and other materials connected with folklife study in South Georgia. Much of the material is also part of Florida folklife, and this site also has good links to other folklife resources.

Idaho resources

http://www2.state.id.us/arts/ - Idaho Commission on the Arts – Site contains information on the agency's programs – Art Education, Artist Services, Community Development, Folk & Traditional Arts, and Literature – and how to apply for the grants and awards to Idaho artists, schools, and arts organizations.

http://www2.state.id.us/arts/folklife.html - Idaho Folklife Resources consists of a directory of traditional folk artists and organizations.

http://www2.state.id.us/arts/survey.html - Latino Folklife in Idaho is a report on a summer 2000 survey of Latino traditional arts in Idaho by folklorist Norma E. Cantú. A hard copy can be obtained by calling the Idaho Commission on the Arts – 208/334-2119, ext. 32 or 800/278-3863, ext. 32.

http://www.idahohumanities.org - Idaho Humanities Council – Site contains information on programs, opportunities for researchers in the Humanities disciplines, for teachers, and other information about the Council.

http://www.idahohistory.net/ - Idaho State Historical Society – Site includes History – Educators, Publications and Historic Sites - Exhibitions, Research and Collections, Programs and Events.

http://www.sde.state.id.us/osbe/exstand/Humanities - Idaho State Department of Education – Newly developed Idaho Humanities Achievement Standards – or call 208/332-6949 for additional information.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

ERIC Educational Resources Information Center

REPRODUCTION RELEASE

(Specific Document)

SO

I. DOCUMENT IDENTIFICATION:

Title: Raices Culturales: Cultural Roots, A Model for Integrating Folklife in the Classroom

Author(s):

Corporate Source:

Publication Date: 2002

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign at the bottom of the page.

The sample sticker shown below will be affixed to all Level 1 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

Level 1

X

Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g., electronic) and paper copy.

The sample sticker shown below will be affixed to all Level 2A documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

Level 2A

Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only

The sample sticker shown below will be affixed to all Level 2B documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2B

Level 2B

Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Sign here, → please

Signature: Jennifer Holley	Printed Name/Position/Title: Jennifer Holley, Special Projects - Coordinator
Organization/Address: Id. Humanities Council, 217 W. State St., Boise, Id. 83702	Telephone: 208 345 5346 / FAX: 208 345 5347
	E-Mail Address: jennifer@idahohumanities.org / Date: 6-6-03

(Over)

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, *or*, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:
Address:
Price:

IV. REFERRAL OF ERIC TO COPYRIGHT/REPRODUCTION RIGHTS HOLDER:

If the right to grant this reproduction release is held by someone other than the addressee, please provide the appropriate name and address:

Name:
Address:

V. WHERE TO SEND THIS FORM:

Send this form to the following ERIC Clearinghouse:

ERIC/CHESS
2805 E. Tenth Street, #120
Bloomington, IN 47408

However, if solicited by the ERIC Facility, or if making an unsolicited contribution to ERIC, return this form (and the document being contributed) to:

ERIC Processing and Reference Facility
4483-A Forbes Boulevard
Lanham, Maryland 20706

Telephone: 301-552-4200
Toll Free: 800-799-3742
FAX: 301-552-4700
e-mail: ericfac@inet.ed.gov
WWW: http://ericfacility.org

EFF-088 (Rev. 2/2001)